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1915/16

BULLETIN OF LOMBARD COLLEGE

GALESBURG, ILLINOIS

1916
1915

THE THREE ARTS DEPARTMENT

Vocal Art
Art of Expression
Music

JUL 14 1917

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SPECIAL BULLETIN

OF

The Three Arts Department

OF

Lombard College

Mrs. Anna Groff-Bryant, Dean

Date of Opening
Tuesday, September 12, 1916

1187 East Knox Street
Galesburg, Illinois

Mrs. Anna Groff-Bryant

FACULTY

JOSEPH MAYO TILDEN
President of Lombard College

ANNA GROFF-BRYANT
Dean of the Three Arts Department
Vocal Educator, Vocal Instructor, Professor of Art of Singing

ELEANORE M. GROFF, *Secretary*
Professor of Physical Education for Women

GLENN DILLARD GUNN
of Chicago
Visiting Director of the Piano Department

FLORENCE SCHOLL
Resident Director of the Piano Department

FRANCES PORTER ELDRED
Instructor in Piano
In charge of the Junior Piano Department

WILLIAM COURTLAND COOPER
Professor of Violin

JESSIE GLAZE STRONG
Galesburg Public Schools
Professor of Public School Music

MRS. LILLIAN WOODWARD STREET
of Chicago
Visiting Director of Dramatic Art Department

ELGIE LOWRE FISCHER
Resident Director of Dramatic Art Department

WINIFRED GERTRUDE TOMPKINS
Accompanist and Assistant in Vocal Art

Old Main

FOREWORD

INTRODUCTION: The present year, like its predecessors, is revealing increased attention on the part of American higher institutions upon the gradual formation of the unification of literary and musical education. Long ago musical education tended only to lead to performance with its hours and hours of mechanical preparatory routine. Liberal arts existed during this time aside from the musical, with a definite feeling of separation. But the last few years have seen a definite working together toward the appreciation of the fact that Liberal Arts and mere Artistic Perfection could and should live not only side by side, but in fact as a part of each other. Alone, each gave only superficial training, resulting for music only in the breeding of a marked prejudice against men enrolling in the course. With the aim of a unified, literary-artistic education Lombard College is remaining true to its reputation for taking a leading part in educational matters.

UNIFICATION OF LIBERAL EDUCATION AND ARTISTIC PERFECTION

PLAN OF COURSES IN THE THREE ARTS

Towards this purpose the courses in Vocal Art, Piano, and Art of Expression are planned. They tend to bring together in the proper proportion private lessons with class work, private instruction with conservatory methods, and with both these emphasis is placed upon their combination with a large amount of literary, collegiate work. This collegiate work has been concentrated in the first two years generally, both because those years do not demand so much mechanical practice time for artistic perfection, and also to provide for the student a broad, general basis of his course. Thus, any student, forced to leave school before his full course is completed, will have gained all the general elements.

BUILDINGS AND EQUIPMENT

This harmony of curriculum is also happily extended in the proximity of the buildings on the Lombard Campus,—The Vocal Art Studio, The Piano Studio, and Alumni Hall, all of which are practically and artistically equipped for their especial purposes.

All this guarantees for each student a wholesome college life in Lombard College, Galesburg, Illinois.

GALESBURG UNIQUE MUSICAL CENTER

Galesburg is singularly situated for the development of a unique musical center. Itself a city supporting two colleges with musical schools and surrounded by many smaller college towns with their well developed musical interest—all combined offering unusual opportunities for a wholesome musical life and atmosphere not possible in the larger cities.

Still another opportunity, nowadays equal to a special musical education is the opportunity for the all rounded-out literary education, now so essential for a recognized art student educational equipment. But above all, the wholesome companionship of fellow students; the possibilities of concentrated effort; the home protection of a boarding school; and the moral guidance and protection which is one of the greatest dangers to the musical art

student's life and work in the larger cities, where they are left by force of conditions to shift for themselves.

Student Life Residence in Lombard Hall, the college dormitory, provides healthful congenialty for the students under proper chaperonage and social help and influence through Resident Dean of Women and other teachers. Practice hours are also carefully provided for in the separate studios.

Faculty Advisors By a general method of conference, advising, or even vocational lectures, the various members of the Faculty purpose at the outset of the year to aid the students in a wise choice of courses and activities.

ANNA GROFF-BRYANT

Anna Groff-Bryant has been elected Dean of the Three Arts Department of Lombard College for the coming year.

The departments include Vocal Art, Art of Expression, and Music.

For the past three years Mrs. Groff-Bryant has been dividing her activities between the direction of the Vocal Art Department of Lombard College and her own studio in the Fine Arts Building, Chicago, devoting the first three days of the week to Lombard College and the "week end" in Chicago. With the ensuing year, however, she will move permanently to Galesburg and give up her school in Chicago and continue her Chicago connection as a Visiting Teacher only.

One of Chicago's foremost musicians remarked at a notable gathering that Chicago, in losing Anna Groff-Bryant, was losing a leader in musical education and one that had done more for real advancement in musical education than any other teacher in Chicago.

In moving her Chicago activities to Galesburg, Mrs. Groff-Bryant means to develop a Chicago musical atmosphere at Lombard College and keep in direct touch with Chicago musical interests. To that end she has associated with her in the Three Arts Department, Chicago's foremost leaders in musical matters and in the Art of Expression.

Mr. Glenn Dillard Gunn, who is conductor and founder of the American Symphony Orchestra of Chicago, for many years musical editor of the Chicago *Tribune, Inter-Ocean,* and *Journal,* is one of America's well known pianists—teacher of Edwin Schneider, accompanist to John McCormack, and other well known artists and is also a lecturer on all musical subjects.

Mrs. Groff-Bryant has chosen Mr. Gunn as the Visiting Director of the Piano Department. He will make regular visits at stated intervals, conducting personal examinations of the students in their work in piano and theory and give lecture-recitals.

Miss Florence Scholl, a pupil of Mr. Gunn for five years, will be the Resident Teacher in charge of the Piano Department.

For the Department of Expression Mrs. Groff-Bryant has been equally fortunate in securing Mrs. Lillian Woodward Street as the Visiting Director. Mrs. Street's talents and personal charms have won for her, as an entertainer, praiseworthy commendation from the critics of America, London, and Paris. Mrs.

Street will assume duties similar to those of Mr. Gunn, examining the students in their work, coach plays, and give recitals.

Mrs. Elgie Fischer, a pupil of Mrs. Sweet for many years, will be the local teacher in charge of the department.

With this greatly enlarged artistic endeavor of the Three Arts Department of Lombard College, supplemented by the World Famous Artist Course, under the management of Mrs. Groff-Bryant, Galesburg is fast becoming a "unique" musical centre of the Middle West.

It had become the habit in Chicago to expect of Mrs. Groff-Bryant the thing unusual, and every little while to startle the profession with new innovations, artistically, scientifically, or educational. She is fast repeating her Chicago reputation in Galesburg.

CONCERNING VOCAL EDUCATION

In the musical world the name of Anna Groff-Bryant is associated with the New American School of Vocal Education as its *organizer* and *founder.*

The *New School* is the outgrowth of more than twenty-five years of work as an active teacher and independent thinker and conducting a scientific and comparative investigation of the subject, "Voice," and into the truths and fallacies of the three old national schools of voice culture, namely: Old Italian, French, and German methods; also the origin, causes and conditions of the modern "Individualistic" methods including all written methods and current vocal science in practice and general vocal conditions.

It has been said in the "Pianistic World" that "there is one method, the right one, which belongs to the whole world and includes everything that has been proved worth while."

This broader viewpoint of "the modern method" in the "Pianistic World" and the gradual getting away from the modern individualistic methods and fads with their limited and natural destructive results is going to aid materially to interpret the New American System of Vocal Art Education which has stood these many years against the "individual" and "single" ideas of Vocal methods and advocates the "whole" Vocal Truth.

The right to claim the "whole" truth as represented by the new school is based upon many years of scientific and systematic comparative study and analysis of the three "Old National National Schools" known as the Old Italian, The French and German Methods.

This investigation resulted in the New American System of Vocal Art and Education, representing the best only of the world wide ideas of the present and the past.

A striking new feature of the New School is its well organized systems of technique, education, and method of procedure.

The many "Individual Arts" natural to Vocal Art, namely: The art of breathing, tone attacks, diction, physical expression, relaxation, execution, technic, and *tone formations,* have been correlated into a unified system of education to bear directly and immediately upon the education and development of the individual, vocally, technically, physically, intellectually, and artistically.

The new system of Vocal Education aims to further develop the individual not merely technically, physically and intellectually, but his imaginative and creative powers, temperament, personality, and individuality.

Vocal Art Studio

DEPRATMENTS OF THE THREE ARTS

VOCAL ART, ART OF EXPRESSION AND MUSIC

MRS. ANNA GROFF-BRYANT, *Dean*

The following courses are offered:

I. Course in Vocal Art leading to Diploma and Teachers' Certificate, and credit toward a B. A.

II. Course in Piano Art leading to Diploma and Bachelor of Music, and credit toward a B. A.

III. Course in Public School Music leading to Certificate.

IV. Singers' Course.

V. Full Course in Expression leading to Diploma and Teachers' Certificate.

VI. Reader's Course.

The method of instruction for the above courses is private individual lessons, private class lessons of limited number enrolled, and general classes.

DEPARTMENT OF VOCAL ART

MRS. ANNA GROFF-BRYANT, *Director*

The courses in Vocal Art as outlined below, are especially designed and organized to qualify students for professorships in Vocal Art in higher schools and colleges. This course standardizes Vocal Education, meeting state requirements.

The newly organized course does not concern students who

were enrolled before 1916-1917. All such students will be permitted to complete their several courses under the conditions existing at the time they enrolled.

For detailed information regarding private lessons, regular classes, methods, and theories, see Special Three Arts Bulletin.

A third series of World-Famous Artists Recitals will be given in 1916-1917 under the management of Anna Groff-Bryant. The artists appearing are:

Mischa Elman, famous violinist.

M. Johanna Gadski, dramatic soprano of Metropolitan Opera Company.

Joseph Hofmann, famous pianist.

M. Alma Gluck, leading American soprano.

George Hamlin, tenor of Chicago Grand Opera Company.

The Fuller Sisters of London, famous Folk Song interpretors.

An Orchestra is under consideration.

All music students are required to attend the series.

Admission Requirements:

Candidates for the course leading to a degree or a diploma must present for admission a High School diploma or its equivalent.

No special admission requirements are necessary for special students, those taking private lessons, only, or elective courses.

Diploma, etc.

A diploma and Teachers' Certificate is given to those completing the full course. Those students who do not complete full course and yet do finish not less than two years may receive a certificate signed by the Dean.

MAJOR COURSE

First Year

First Semester	*Credits*
Voice, 2 private lessons, 1 hr. daily practice study	2 hrs
Piano, private lessons, Minor, 2 hrs. daily practice study.	1 hr
Modern Language	2 hrs
History of Music	2 hrs
Ear Training	1 hr
Harmony	2 hrs
Explanatory Vocal Technic and Demonstration Class	1 hr
English Composition	3 hrs
Expression	2 hrs
Physical Education	1 hr
Sight Singing	
	17 hrs

Second Semester	*Credits*
Voice, 2 private lessons, 1 hr. daily practice	2 hrs
Piano, private lessons, Minor, 2 hrs. daily practice study.	1 hr
Modern Language	2 hrs
History of Music	2 hrs
Ear Training	1 hr
Harmony	2 hrs
Explanatory Vocal Technic and Demonstration Class	1 hr
English Composition	3 hrs
Expression	2 hrs
Physical Education	1 hr
Sight Singing	
	17 hrs

Second Year

First Semester	*Credits*
Voice, 2 private lessons), 2 hrs. daily practice	2 hrs
Psychology	3 hrs
Advanced Harmony	2 hrs
Modern Language	2 hrs
Physiology	3 hrs
Normal	2 hrs
Song Analysis and Criticism	2 hrs
Physical Education	1 hr
	17 hrs

Second Semester	*Credits*
Voice, 2 private lessons), 2 hrs. daily practice	2 hrs
Ed. Psychology	3 hrs
Advanced Harmony	2 hrs
Modern Language	2 hrs
Physiology	3 hrs
Normal	2 hrs
Song Analysis and Criticism	2 hrs
Physical Education	1 hr
	17 hrs

Third Year

First Semester	*Credits*
Voice (2 private)	2 hrs
Interpretation of Classic Songs	2 hrs
Opera and Oratorio	2 hrs
Ensemble	1 hr
Recital	1 hr
Acoustics	1 hr
Junior Normal	2 hrs
Practice Teaching	1 hr
English Poetry	3 hrs
Expression	2 hrs
	17 hrs

Second Semester	*Credits*
Voice (2 private	2 hrs
Interpretation of Classic Songs	2 hrs
Opera and Oratorio	2 hrs
Ensemble	1 hr
Recital	1 hr
Acoustics	1 hr
Junior Normal	2 hrs
Practice Teaching	1 hr
English Poetry	3 hrs
Expression	2 hrs
	17 hrs

Fourth Year

First Semester	*Credits*
Voice (2 private)	2 hrs
Individual Recital	2 hrs
Thesis	3 hrs
Senior Normal	3 hrs
Practice Teaching	2 hrs
Philosophy of Education	2 or 3 hrs
	14 or 15 hrs

Second Semester	*Credits*
Voice (2 private)	2 hrs
Individual Recital	2 hrs
Thesis	3 hrs
Senior Normal	3 hrs
Practice Teaching	2 hrs
Methods of Principles of Teaching	2 or 3 hrs
	14 or 15 hrs

THE SINGERS' COURSE

The first year of the Singers' Course is a duplicate of the first year of the Major Course in Vocal Art.

The second year is a duplicate of the second year of the Major Course in Vocal Art except that Art of Expression is substituted for advanced Harmony.

To these two years is added the Artists' Course which covers period from two to four years, depending on whether final goal desired is concert platform, oratorio, light or comic opera, or lyric and dramatic grand opera stage.

The following is a brief outline of the work in the development of the singing voice. The work is divided into two parts. The fundamental or preparatory and the artistic. Each Course as outlined is developed with reference to the "whole truth," the "whole" breathing system, the "whole" articulation system, and the "whole" tonal system, etc. It is as follows:

First Year

Aims at the following results;

1. Correct Poise and Development of the Body.

The entire human body is the instrument. To bring the body into harmony, to train the arms, legs, trunk and head to stand and move together as a single unit.

2. Breathing System.

The harmonious working together of the whole breathing system, namely, chest, diaphragm, back, intercostals and abdominals.

3. Individual Vocal Organs or the Articulating System.

To establish a harmonious working together of the vocal organs (commonly called the organs of speech), namely, lips, jaw,

tongue, soft palate, larynx, pharynx, nasal and head cavities and bronchial tubes and facial muscles.

4. Elimination Process.

The elimination of all the crude and defective vocal sounds, commonly found to exist even among the best voices; also registers, breaks, tremulos, contraction and excessive relaxation.

5. Corrective Work.

Through the art of relaxation, co-ordination, distribution of physical effort, vitalization and physical development.

6. Construction Work.

The dividing and forming of the "voice" into individual tones, namely, "E" tone, "Ah" tone, "A" tone, and "OO" tone.

7. Art of Breathing.

Natural and healthful breathing.

8. Diction.

Fundamentals only.

9. Tone Attack.

Soft tone attack only.

10. Intervals.

Correct formation of intervals, primarily for corrective work and establishing a true key-board in the voice.

11. Songs.

The songs used in First Year work are purely for technical purposes and preparatory to the art of singing. They are selected from among the more simple of the standard modern secular and sacred songs of the sympathetic, lyric, and dramatic style and aid primarily in the unrestrained development of the individual "temperament" and self-expression, diction and musicianship.

Second Year

1. The establishing and blending of the three individual tone qualities (a) lyric quality, (b) sympathetic tone quality, (c) dramatic tone quality.

2. Equalization of Vowel Sounds.

Leading to artistic diction.

3. Artistic Breathing.

Leading to interpretative singing.

4. Execution, Artistic Tone Attack and Technic.

5. Expression.

Aiming for the development of the voice temperament, self-expression, creative power, grace and flexibility of the body and facial expression.

6. Advanced Interval Work of the full, found and sustained tones and scales.

7. Advanced Song Work.

The song literatures used for advanced vocal technique, temperamental and interpretative purposes are selected from secular and sacred songs as well as the more simpel airs from standard oratorios and operas.

Third and Fourth Years

1. Artistic Voice Development.

The development and perfecting of the three distinctive individual tone qualities, namely: lyric, sympathetic and dramatic.

2. The Perfecting of the Inherent Qualities, namely: range, volume, resonance, brilliancy, flexibility, and tonal timbers.

3. Artistic Execution.

Including declamation, recitative, legato, staccato and portamento.

4. Artistic Breathing.

5. Artistic Diction.

Including lyric, dramatic and sympathetic.

6. Style and Delivery.

Including classic songs, oratorio and opera.

7. Artistic Interpretation of Songs.

The song literature used includes the classic German, French, Italian songs and folk songs, recitatives and arias from the standard operas and oratorios and duets.

Advanced "action-songs," advanced "creative songs." Librettos from opera will also be studied from a dramatic point of view.

THE ART OF SINGING

1. The Finishing Stage.

This course covers a period of two to five years, depending largely whether the final goal desired is the concert, platform, light or comic opera or the lyric and dramatic grand opera stage.

The work done in this course is practically a matter of putting together, finishing and perfecting what was begun and rounded out in the years of the preceding course with a view of completing a repertoire of songs and operas.

It is the aim of this course to provide the artistic student with a working repertoire of lyric and dramatic operas as well as light or comic opera and to give them practical experience in presenting them on the stage in full costume, also a repertoire of modern and classic songs and oratorios for song recital work. Every effort is made to give the students practical experience and to thoroly develop the artist before he accepts the position of an artist before the world.

Piano Studio

DEPARTMENT OF PIANO

GLENN DILLARD GUNN, *Visiting Director*
MISS FLORENCE SCHOLL, *Resident Director*
MISS FRANCES ELDRED, *Assistant*

Mr. Glenn Dillard Gunn, who will assume the direction of the piano department at Lombard College this year, has occupied a conspicuous place in the musical life of America for the past fifteen years. His attainments as a pianist have won him appearances as soloist with such representative organizations as the New York Symphony orchestra (Walter Damrosch, conductor), the Chicago Symphony Orchestra (Frederick Stock, conductor), the Minneapolis Symphony Orchestra (Emil Oberhoffer, conductor), the Boston Opera Orchestra (Wallace Goodrich, conductor). As a writer on musical subjects he has held some of the most important positions in the West. (Musical Editor Chicago *Tribune*, Chicago *Journal* and Chicago *Inter-Ocean*, 1901-1914.) He is a member of the extension faculty of the University of Chicago and conductor of the American Symphony Orchestra of Chicago, which organization he founded January 1, 1915.

As a teacher he has a notable record. Among the young artists who have left his studios during the past fifteen years one may mention Mr. Edwin Schneider, accompanist for John McCormack; Mr. Moses Boguslawski, director Kansas City Conservatory, soloist American Hymphony Orchestra; Miss Prudence Neff, director Birmingham, Ala., Conservatory, soloist Chicago, New York, Minneapolis and Russian Symphony Orchestras; Mrs. Sarah Suttle-Towner, soloist Minneapolis Symphony and Chicago Opera Orchestras; Mr. Martin Bruhl, who was heard in 120 recitals, season 1913-1914.

Mr. Gunn will visit Lombard College at stated intervals to conduct examinations in piano, theory and history, to give lecture recitals and to exercise general supervision of the Piano Department.

MISS SCHOLL'S RECORD

To the list of worthy young artists who have been presented to the musical public of Chicago from Mr. Gunn's studios, must be added the name of Miss Florence School, who made her debut in that most difficult department of the art, namely, chamber-music, season 1914-1915, in the Fine Arts theater, when she presented the Arthur Foote Trio for piano, violin and 'cello. In this performance she was supported by Messrs. Herman Felber, Sr. and Jr. During the same season she collaborated with a quartet headed by so distinguished an artist as Ludwig Becker in a performance of the Schumann quintette and this season her services again were in demand for the first Chicago performance of the Dohnanyi quintette, and the Schubert trio, Op. 99, in which she was supported by a quartette of string players from the American Symphony Orchestra, headed by Mr. Guy Herbert Woodard. She also made an orchestral appearance presenting the Grieg concerto under Mr. Woodard 'sdirection. There follow brief excerpts from the comments of the press:

Herman Devries in the Chicago American. The Dohnanyi Quintette profited by a performance of delightful balance and precision. The music, a trifle popular in tone, needed the impulse of Miss Scholl's enthusiasm to carry it to conviction. Incidentally the young woman made brilliant display of a facile and abundant technique as well as of sterling musicianship.

Joliet Herald. Great things had been expected from Miss Scholl but even those who had entertained the loftiest of expectations were completely overcome by the power, brilliancy and flexibility of her playing. Those who were in a position to watch every movement and change of action at the instrument were awakened to the thought that before them was a mere slip of a girl who conquered her situation by becoming not only the master of her organ but the master of herself. * * * * * Rounds of applause, which burst out at the completion of each number, recorded the appreciation of the audience.

Miss School has been a piano pupil of Mr. Gunn for the past five years during which time she has studied organ and theory with Mr. Wilhelm Middelschulte.

Miss Frances Eldred, a most talented pianist and pupil of the Piano Department of Lombard College the past four years, will have charge of the Children's Department. Miss Eldred spent the past summer in Chicago, taking private lessons and a Normal Course under Mr. Glenn Dillard Gunn, and the Julia Caruthers Normal Course for Children.

CONCERNING METHODS

It has been most truly said that "there is one method, the right one which belongs to the whole world and includes everything that has been proved worth while." The principles governing the training of the hand and the development of a pianistic facility now are understood by every well informed pianist. The fads of the last generation which bore the trade mark of this or that distinguished European name have been merged one after another into that definition of pianistic requirements broadly described as "the modern method."

This method defines technic as the command of the mechanical possibilities of the instrument as means to the expression of musical ideas. It recognizes that a constant routine in such expression is as much a part of technical preparation as is the mere training

of the hand or the development of a facility in those figures derived from scale and arpeggio which form the basis of the piano idiom. Wherefore the dull and mechanical preface to pianistic study which mistakenly was described as technical preparation has been coördinated in the practice of the best modern teachers, with a constant broadening of the student's musical experience. Thus mechanical details are not neglected; but neither are they permitted to occupy the attention of the student to the exclusion of all musical interest, as has been the unfortunate custom in the recen past.

Fundamental technical principles have changed in the last two decades only as the instrument itself has changed. The modifications necessary to make the "method" keep pace with the development of the instrument have been defined by such masters as Busoni, Godowsky, Hofmann and Bauer. Their usage in matters technical as well as in matters musical forms the foundation of the modern method. A general definition of this method recognizes certain well established divisions of the subject, though in application they acquire new significance. Thus under the familiar caption, "The Training of the Hand," the rigid routine of former generations is replaced by a careful analysis of the individual advantages and limitations of the pupil's hand. The same careful selection according to the pupil's individual needs guide the choice of etudes and other teaching material and in developing the pianist it is the constant effort of the teacher also to develop the musician.

A general outline of the course of study follows.

DEPARTMENT OF PIANO

GLENN DILLARD GUNN, *Visiting Director*

MISS FLORENCE SCHOLL, *Resident Director*

The following is the newly organized course for Piano for 1916-1917.

This course does not concern students who were enrolled before 1916-1917. Such students will complete their courses under the conditions existing at the time they enrolled.

Candidates for admission into the course must present a High School diploma or its equivalent.

This course leads to degree of Bachelor of Music, or credits which are applied to B. A. or B. S. degrees.

In brief the course is:

PIANO

FIRST YEAR		THIRD YEAR	
Both Semesters		*Both Semesters*	
Piano (2 private)	2 hrs	Piano	2 hrs
Minor (Voice)	2 hrs	Counterpoint	2 hrs
Ear Tarining	1 hr	Analytical Harmony	2 hrs
Harmony	2 hrs	Survey of English Literature	3 hrs
Hist oryof Music	2 hrs	Ensemble	0
Physical Training	1 hr	Normal Class	2 hrs
Explanatory Vocal Technique	1 hr	Instrumental and Vocal Composition	2 hrs
English (Freshman)	3 hrs	Junior Recital	2 hrs
Member of Glee Club	1 hr		
	15 hrs		15 hrs

Second Year

Both Semesters

Piano	2 hrs
Minor (Voice)	1 hr
Ear Training	1 hr
Analytical Harmony	2 hrs
Instrumental and Vocal Composition	2 hrs
Modern Language	3 hrs
Physical Training	1 hr
Ensemble	1 hr
Joint Recital	2 hrs
	15 hrs

Fourth Year

Both Semesters

Piano	2 hrs
Interpretation	2 hrs
Free Composition	2 hrs
Expression	2 hrs
Ensemble	1 hr
Instrumental and Vocal Composition	2 hrs
Fugue	2 hrs
Graduation Recital	2 hrs
	15 hrs

PIANO COURSE IN APPROXIMATE DETAIL

COMPOSITIONS AND ETUDES

First Year

Studies from Gurlitt, Czerny, Koeler, Kuhlau, and Clementi Sonatinas. Bach, two part Inventions. Sonatas by Haydn, Mozart, etc. Hand formation and relaxation exercises, scales, arpeggios, and keyboard harmony.

Second Year

Studies, etudes, etc. Bach, two and three part Inventions; Czerny, op. 299 and op. 740; Jensen, op. 32; McDowell, op. 39; Pischna, Heller, Czerny octaves; Le Couppey and concert by Mozart, Hummell, etc.

Beethoven—Sonatas.....Op. 26, 2, 14
Mendelssohn—Caprices.....Op. 16
Chopin .....Valses

Easy Nocturnes, Mazurkas, and Pieces by Mendelssohn, MacDowell, Schumann, Chaminade, etc.

Third Year

Studies, etudes, etc., Czerny, op. 740, Clementi-Tansig, concertos by Beethoven, Mendelssohn, Reinecke.

Beethoven—Sonatas.....Op. 13, 22, 27
Godard.....“En Route”
Schumann .....“Papillons”

First Year of Pilgrimage (selections).
Love Dreams and Consolations.
Chopin:
Ballade, A flat.
Nocturnes.
Polonaise, E flat.

Greig.....Holberg Suite
Brahms.....E flat Minor Scherzo
Rachmaninoff.....Prelude C sharp Minor
Schubert-Tausig.....March Militar
Mendelssohn.....Rondo Capriccioso

Fourth Year

Studies, Chopin Etudes, op. 10 and 25; Henselt, op. 2 and 5; Saint-Saens, op. 53.

Bach.....Italian Concerto or Fugue in A Minor
Handel.....Suite in D

Beethoven:
Sonatas, Op. 57, 53, 31.
Thirty-two Variations.

Schumann:
"Carnival," Op. 9.
Etudes, Op. 10, No. 6.
"Kreisleriana," Op. 16.

Chopin:
Ponaise, Op. 53.
Ballade in G Minor.
Scherzo, B flat Minor.
Etude in C, Op. 25, No. 12.

Liszt:
Etudes in A flat, D flat and F Minor.
Polonaise in E.
Paganini—Caprices.

POST GRADUATE
For B. of Mus.

Studies, etudes, daily studies, Tausig; transcendental etudes, Liszt; etudes, Alkan; Godowsky studies.

Bach-Busoni:
Toccata and Fukue in D Minor.
Chromatic Fantasie and Fugue.

Beethoven.....Sonatas, Op. 109, 110 or 111

Schumann:
Symphonic Etudes.

Chopin:
Fantasie, F Minor, Op. 49.
Scherzo, C Sharp Minor.
Sonata, B flat Minor.

Grieg.....Ballade in G Minor

Rubinstein.....Etude on False Notes

Brahms:
Rhapsody, Op. 79, No. 1, in B.
Handel-Paganini Variations.
Concertos by Henselt, Rubinstein, Liszt and Brahms.

PUBLIC SCHOOL MUSIC

Miss Jessie Glaze Strong
of the Galesburg Public Schools
Instructor in Public School Methods

This course, covering two years, is designed to fit the candidate for position of Supervisor of Music in public and high schools.

Courses are offered in Methods, Sight Singing, Notation, and Terminology Choice of Materials, Child Voice and the change in Boys' Voice. Practice Teaching is also given under direction of the regular Supervisor.

Candidates for the course must present for admission a High School diploma or its equivalent.

A Certificate is given those completing the full two year course.

Tabulated Course:

First Year

First Semester		*Second Semester*	
Voice	2 hrs	Voice	2 hrs
Piano	1 hr	Piano	1 hr
Harmony	2 hrs	Harmony	2 hrs
Public School Methods	4 hrs	Public School Methods	4 hrs
Ear Training	1 hr	Ear Training	1 hr
Sight Singing	1 hr	Sight Singing	1 hr
Explanatory Cocal Technique and Criticism	1 hr	Explanatory Cocal Technique and Criticism	1 hr
History of Music	2 hrs	History of Music	2 hrs
Physical Education	1 hr	Physical Education	1 hr
Member of Glee Club	0	Member of Glee Club	0
English	3 hrs	English	3 hrs
	18 hrs		18 hrs

Second Year

First Semester		*Second Semester*	
Voice	2 hrs	Voice	2 hrs
Advanced Harmony	2 hrs	Advanced Harmony	2 hrs
Survey of English Literature	3 hrs	Survey of English Literature	3 hrs
Psychology	3 hrs	Pedagogy	3 hrs
Public School Methods	3 hrs	Public School Methods	3 hrs
Song Analysis Class	1 hr	Song Analysis Class	1 hr
Practice Teaching	2 hrs	Physical Education	1 hr
Physical Education	1 hr	Practice Teaching	2 hrs
Member of Glee Club	1 hr	Member of Glee Club	1 hr
	18 hrs		18 hrs

Total number of hours—72

VIOLIN

Professor Cooper

The violin course starts with books, 1, 2, 3, by Berold. Here the student learns to master the simple fingering of the 1st position. This is the foundation of violin playing. When a pupil has thoroughly mastered the holding of the bow and violin and learns to play in tune in the beginning work, most of the difficulties that come up before the young violinist are conquered and the playing becomes a pleasure. Then follow in regular order the studies of Wolfhart, Kaiser, Mazas, Krutzer and Schradick, Fialillo, Rode and Paganinni. Special stress is put upon the exercise and study work because most violin students are apt to let this important branch of the study take a second place and consequently never can play the greater solos because of a lack of proper technical training. The list of solos used to accompany the above course is large and varied to suit the pupil because no two pupils play or feel alike and what is suited for one student may not be for another one. Each solo is carefully studied and mastered before another one is studied. Each lesson lasts one-half hour.

For rates or more detailed outlines, consult the Instructor.

Alumni Hall

DEPARTMENT OF DRAMATIC ART

Mrs. Lillian Woodward Street, *Visiting Director*

Mrs. Elgie Lowry Fischer, *Resident Director*

Mrs. Lillian Woodward Street, the Visiting Director, will assume the direction of the Department of Expression.

Lombard College has been fortunate, indeed, to secure association with Mrs. Lillian Woodward Street, who gained distinction as one of Chicago's leading teachers in the Art of Expression.

She held the position as Director of the Department of Expression at the Chicago Musical College for ten years. Many prominent actors upon the stage, concert platform and film drama owe their training to Mrs. Street. Among the number familiar to the public are Ira Wells Coburn, of the Coburn Players, Ethel Clayton, Adda Gleason, Clara Osumond, of the late Richard Mansfield Co.

For the last decade and a half she has held an enviable reputation as an entertainer. Mrs. Street's musical readings have won for her an enviable reputation in London as well as in America.

Not only in America, but in Europe, has this gifted woman created a furore with her charming personality and wonderful art, and she also reigns as a social queen in whatever capital is fortunate enough to enjoy her presence. "In Paris the most gorgeous salons of the American colony have been the background for her entertainments, as, with an exquisitely modulated voice and extraordinary personal magnetism, she holds her audience spellbound, and is greeted wt ahin ovation at each appearance."—*Paris Edition American Register.*

Her repertoire consists of varied selections:

Lillian Woodward Street gave brilliant and strenuously oratorical recitations, her magnificent voice never flagging an instant all through the superb performance. * * * Kingsley's "Magdalene" and Noel's exquisite "The Water Nymph and the Boy" afforded

the actress opportunities, and the crowning event of the entire program was her eloquent and poetic acting and reading in that fanciful mingling of melody and dazzling thought, "The Spinning Song" of Carmen Sylvia, which runs the gamut of caprice and depth of poetical and imaginative emotion.—*Amy Leslie, Chicago Daily News.*

The *New York Herald* comments on her admirable reading of tradegy:

Lillian Woodward read Stephen Phillips' "Herod," a poetic tragedy in three acts. Her auditors had naught but praise for her masterly rendition. She interpreted with eloquence and conviction.—*New York Herald.*

MRS. ELGIE LOWRY FISCHER

Mrs. Elgie Lowry Fischer, for many years a pupil and assistant to Mrs. Lillian Woodward Street, will be the Resident Director of the Department.

She holds a diploma from the Department of Expression of the Chicago Musical College, 1909, receiving their first prize medal. Immediately thereupon she began several years of post-graduate work with Mrs. Lillian Woodward Street, head of the Department of Expression.

Among earlier positions she held the directorship of the Department of Expression in Birmingham Seminary, Birmingham, Alabama. But for many years in the immediate past she has been associated with Mrs. Lillian Woodward Street as assistant in her studios in Chicago.

Among the plays which she has successfully staged and executed the following are conspicuous: "As You Like It," "Taming of the Shrew," Comedy Cuttings from "Midsummer Night's Dream." "Everyman."

As an entertainer and reader she has also won unusual prominence, having appeared in Fine Arts Theatre, the Gold Room of the Congress Hotel, and the La Salle, Hotel, in Chicago.

The Pasadena *News* says of her technique: "Mrs. Fischer's work shows finish as well as great talent. She has mastered the details of histrionic technique, which shows in her graceful gestures and expression. Her pantomine is thoroughly convincing, so that, while her dialect is true, her audience loses none of the subtle mirth nor pathos among the lights and shadows of her word pictures."

In her spring tour to California she made a specialty of Creole readings in costume recitals in which she gained unusual success.

Herself a Southern woman, Mrs. Fischer reflects all the charm and warmth of personality so typical of that region. She is especially apt in portraying the Southern Creole for mwihch she has arranged original stories in dialect.

CHARACTER AND SCOPE OF THE WORK

The aim of the Department is to teach the student, among other things, to speak well, to read well, to bear himself with elegance and grace. It aims first of all to free the personality, to cultivate not only the intellectual and hpysical faculties, but the powers of personality itself. The inner and deeper natures, which are little considered in the usual College curriculum, the tempera

mental and imaginative, instinctive and conceptively original powers of feeling.

No department of this type can give its best to the student without combining private instruction with class work. Thus with the revised courses and special features of work offered to the student-body of Lombard College, greater emphasis is made upon private lessons in order to insure the highest artistic excellence which is the ideal of the department.

ART OF EXPRESSION

The following Courses are offered:

1. Major Course:
   A four-year course, leading to a Diploma and a Teachers' Certificate.
2. Readers' Course:
   A two-year course for professional readers.

Admission: Candidates for either of above courses must present a high school diploma or its equivalent.

The following is Course for Diploma:
(Major includes one private lesson per week for four years.)

I. Major: Expression—24 credit hours, includes
   1. Technique of Expression.
   2. Extempore Speaking.
   3. Oratory and Debate.
   4. Gesture and Pantomine.
   5. The Drama, ancient and modern.
   6. Sight Readings and Recitations from the Poets.
   7. Musical Readings.
   8. Story Telling.
   9. Monologues.

Minor: English—16 credit hours.
All collegiate courses, including Freshman English.
Required—16 credit hours.
Including Modern Languages, History.
Required—6 hours. Psychology.
Required—2 hours. Physical Education.
Elective—56 hours. All Collegiate Courses.
Recitals—Junior, 2 hours credit.
Senior, 2 hours credit.
Total—124 hours, the same as that of Bachelor of Arts.

11. Readers' Course:
Course covers two years.
Course covers two years.

First Year

10 hours of Courses in Dramatic Art as listed above, including Survey of English Literature.
2 private lessons a week.
Recital—2 hours credit.
Total—12 hours.

Second Year

10 hours of Courses in Dramatic Art as listed above, including Shakespeare.
One private lesson a week in Dramatic Art.

One private lesson a week in Singing.
Recital—2 hours credit.
Total—12 hours.
Total for two years is 24 hours.

THE CHILD VOICE

From the hour of birth the child finds the greatest of its physical development through the exercise of the vocal organs.

The infant, through all its natural bodily expressions which voice the conflicting desires of its dawning consciousness, not only exercises the organs directly affected, but indirectly calls into action the entire body.

As the child develops, the voice is constantly being used, or rather abused, and the mature voice never suffers such strain as is undergone in these early years.

A popular fallacy is that the child sings unnaturally, for as a result of the constant strain on the speaking voice, he picks up this chesty, or in the terminology of the new school, laryngeal tone and uses it in singing.

The child's singing voice comes like all his other physical expressions in response to natural impulse. But for it to be delivered properly and easily it must be schooled just as the child must be trained in other habits, tastes and deportment.

If in accordance with old school ideas the child has been permitted to use the so-called natural voice we shall note a thin, shrill tone, short-lived and unpleasant, and that more or less serious throat troubles have developed.

It would seem reasonable that there should be a system enabling the child to use its vocal organs correctly just as there are excellent systems for training his hands, feet, body and mind.

Working along these lines, a simple and direct system has been devised, physical and artistic in nature, by which the voice may be developed without making exacting demands on the child nature, as the appeal is made from the standpoint of physical exercise and expression. With the beginning of the school year, classes will be formed for children.

VOCAL PEDAGOGY
(Normal Work)

This course covers a period of three to five years, depending largely upon the student's natural aptitude for analysis, close observation and ability to arrange and properly classify what he hears, sees and knows of vocal science. A study is made of the crude voice and of all the conditions naturally arising in this state. Also a study of the perfected voice, and of all of its inherent qualities and natural possibilities, and of the proper classification of the voices and their different types. Also of less difficult and yet ever present *pathological conditions* of the vocal organs and bodily weakness, and how to treat them in the various forms and stages of development. Aside from these branches of studies, the teacher-course includes much of the class work of the regular course of the *art of voice development,* and especially the vocal and technical criticism classes for the study of the individual voices, temperament, personality and the natural ability and

condition of the different students. The normal classes offer opportunities for the study and personal observation of the treatment of every form of vocal condition found to exist in the different types and classes of voices—personally conducted by Mrs. Groff-Bryant. Also ample opportunity is afforded for practice teaching under the personal supervision of the director.

VOCAL THERAPEUTICS

A phase of Madame Groff-Bryant's work which has assumed the greatest importance and for which there is a growing demand, not only locally, but from all over the country, is the scientific and artistic treatment of the pathological conditions of all the vocal organs, namely: the larynx, or voice box, pharynx, or throat, nasal cavities and bronchi.

During the last sixteen years many such cases of a most varied nature have been successfully treated. A list of such cases would include many with total and partial loss of voice, chronic and acute hoarseness, preacher's sore throat, chronic and acute laryngitis, relaxation and partial paralysis of the vocal ligaments, the singer's nodules, stuttering, stammering and in fact almost every conceivable diseased condition to which the vocal organs are susceptible.

The disuse of an organ means atrophy and decay of its tissues, and yet, many of the organs of the voice are not called upon to contribute their share of work in speaking and in singing, as currently taught.

It is not, therefore, to be wondered at that most people exhibit pathological conditions of some of the vocal organs, whether larynx, pharynx, soft palate, nasal, head and chest cavities, or the various membrane linings.

As the methods of vo icedevelopment, developed at the Institute, were based on a scientific knowledge of the functions of all these organs and aimed precisely at calling them all into play, it was soon found that these same practices naturally evolve into a complete system of "vocal therapeutics."

This system, further developed and improved to meet the exigencies of individual cases, was in use at the Anna Groff-Bryant Institute, formerly of Chicago, during fifteen years, and yielded some remarkable results, all of which are on record, and can be looked into by those interested. This work, developed by Madame Groff-Bryant, is still wholly in her charge.

Every form of vocal ailment has been treated, among which may be mentioned: chronic laryngitis, chronic and acute hoarseness, "preacher's sore throat," partial and total loss of voice, excessive relaxed condition and partial paralysis of the laryngeal ligaments, or so-called vocal chords; atrophy, hardening, swelling and all catarrhal conditions of the mucous membranes of the nose, throat, pharynx and larynx; minor growths and "singer's nodules;" stuttering and stammering.

To explain the successful treatment of all these, even in their extreme forms, thru methods analogous to those of voice development, it is sufficient to recall that the voice, when properly used, calls upon every part of the body to co-ordinate in its production, and that almost, if not all, pathological conditions of the vocal organs originate in their disuse or abuse. This will also explain

how, tho rest may afford temporary relief, the latter will be made permament only by the removal of the fundamental causes thru inducing the normal functioning of the organs affected, and finally it need only be borne in mind that properly developed vocal sound contains all the elements now so much employed in all vibratory treatments, whether electric, osteopathic or mechanical. In the great stimulating and healing qualities of vocal resonances, with their muscular and tonal vibration reaching into all the cavities of throat and head, impossible to reach through any other agency, lies the source of restored and permanent health for each and every organ of that wouderful instrument of expression—the human voice.

RATES OF TUITION

All fees are for the year of 1916-1917 and are subject to change the subsequent years, notice thereof to be given in advance in the latest catalogue of the college for the ensuing year, which may be obtained upon request.

The terms quoted below are for the most renowned expert teachers of Chicago which Lombard has chosen for the artistic guidance of its student-body and which is not obtainable outside of Chicago.

MAJOR STUDY FEES AND TOTAL EXPENSE

COURSE IN VOCAL ART

MRS. ANNA GROFF-BRYANT

First Year

	FIRST SEMESTER
Two private lessons per week, 30 minutes	$ 90.00
Minor Study Piano, one private lesson per week, 30 min.	25.00
Theory and History of Music	10.00
Vocal Science and Vocal Technic	10.00
College Studies	15.00
Piano rents, three hours per day	10.00
	$160.00
Second Semester	160.00
Total per year	$320.00

The fees for the remaining three years are correspondingly the same, subject, however, to slight changes.

MAJOR COURSE IN PIANO

MR. GLENN DILLARD GUNN, *Visiting Director*
MISS FLORENCE SCHOLL, *Resident Instructor*

The terms of tuition below include personal examination by Mr. Gunn, given twice a semester in both the Piano and Theory of Music.

First Year

	SEMESTER
Two private lessons per week, 30 minutes	$ 40.00
Minor Study Voice, Mrs. Groff-Bryant. One lesson per week, 30 minutes	54.00

Theory and History of Music	10.00
Vocal Science and Technique	10.00
College Studies	15.00
Piano Rent, four hours per day	12.00
	$141.00
Second Semester	141.00
Total expense per year	$282.00

The fees for the remaining three years are correspondingly the same, subject, however, to slight change.

SINGERS' COURSE

Fees for the first two years are the same as the first two years of the Major Course in Vocal Art.

Fees for the Artists' Course are under same heading as those for Special Students.

RATES OF TUITION FOR SPECIAL STUDENTS

The fees are paid for private lessons by students who take vocal or instrumental music lessons, only, or a partial course in theory of music, or the full theory course, or the Normal classes.

MRS. GROFF-BRYANT

	SEMESTER
One private lesson per week, 30 minutes	$ 60.00
Two private lessons per week, 30 minutes	108.00
Two private lessons per week, 20 minutes	90.00

PRIVATE INDIVIDUAL CLASS LESSONS

EROPEAN PRACTICE

	SEMESTER
One private class lesson (2 in a class), 40 minutes, each	$ 45.00
One private class lesson (3 in a class), 40 minutes, each	36.00
One private class lesson (3 in a class), 60 minutes, each	45.00
One class lesson (4 in a class), 60 minutes, each	36.00

COMBINATION LESSONS

MRS. GROFF-BRYANT

	SEMESTER
One private lesson per week, 30 minutes	$ 60.00

One private class lesson of 2 or 3 or 4 in a class, left to student's choice.

MRS. GROFF-BRYANT AND ASSISTING TEACHER

One rivate lesson (Mrs. Groff-Bryant), 30 minutes	$ 60.00
One private lesson (Assisting Teacher), 30 minutes	25.00
	$ 85.00

ASSISTING INSTRUCTORS FEES

The terms for the assisting instructor lessons will include a personal examination and practical instruction from Mrs. Groff-Bryant upon entrance. Also a personal supervision of the student work thruout his enrollment.

	SEMESTER
One private lesson per week, 30 minutes	$ 22.00
Two private lessons per week, 30 minutes	40.00

PIANO

Miss Scholl

	SEMESTER
One private lesson per week, 30 minutes	$ 25.00
Two private lessons per week, 30 minutes	40.00

The above terms for all of Miss Scholl's work in piano and theory include the personal examination twice a semester by the visiting director, Mr. Glenn Dillard Gunn. Miss School is also prepared to give Organ lessons.

Students wishing more time than the regular work provided by the College from Mr. Gunn, may secure extra time at the reduced rates of $4.00 per lesson.

GENERAL PUBLIC

Single Lesson

Mrs Groff-Bryant	$5.00
Mr. Gunn	5.00

Single Lessons, or less than Half Semester

Mrs. Groff-Bryant	$4.00
Miss Scholl	2.00
Assisting Instructor	1.50

THEORY COURSES

	SEMESTER
Courses in Theory of Music	$10.00 to $12.00
Courses in Vocal Art Classes	10.00 to 12.00
Courses in Vocal Normal	10.00 to 15.00
Courses in Public School Method	10.00 to 12.00
Courses in Piano Normal	

ART OF EXPRESSION

The terms quoted below are for the full Major Course and the Readers' Course, and include personal examination and general guidance at stated intervals during each semester by the visiting director, Mrs. L. W. Street.

FULL MAJOR COURSE

Mrs. Lillian Woodward Street, *Visiting Director*

Mrs. Elgie Lowry Fischer, *Resident Director*

Full Course, includes one private lesson per week, classes in Expression and College Courses, $60.00 per Semester.

READER COURSE

First Year, includes two private lessons per week, and College Courses, $60.00 per Semester.

Second Year, includes one private lesson per week in Expression and one private lesson per week in Singing, classes in Expression, and College Courses, $80.00 per Semester.

MISCELLANEOUS SPECIAL WORK

	SEMESTER
One private lesson per week (30 minutes)	$35.00
Two private lessons per week (30 minutes)	54.00
Single lessons	3.00
Class, two periods per week (50 minutes)	10.00
Coaching Plays (60 minutes) each	3.50
Coaching Debate (60 minutes) each	5.00

THE THREE ARTS CLUB

A "Three Arts Club will be formed to stimulate greater interest in Vocal Art, Art of Expression and Music, and to exploit individual talents of the members.

PUBLIC SCHOOL MUSIC

MISS JESSIE GLAZE STRONG
of the Galesburg Public Schools
Instructor in Public School Methods

	SEMESTER
Voice, Two private lessons per week (Mrs. Groff-Bryant), 30 minutes	$ 90.00
Piano, One private lesson per week (Miss Scholl, Mr. Gunn, Supervisor), 30 minutes	25.00
Public School Methods	10.00
Theory and History of Music and Sight Singing	10.00
Explanatory Vocal Technique, Methods	10.00
College Studies	10.00
	$155.00

THE CHILDREN'S DEPARTMENT

FRANCES ELDRED, *Instructor in Charge*

The work to be done in the Children's Department will be outlined by Julia Lois Caruthers, one of the most noted educators in the art of instructing children in the country. Miss Caruthers has accomplished noteworthy results in placing the musical education of youthful performers upon such a basis that in studying their art they will be charmed as well as taught, and it is in laying the best and surest foundation when they are young that players and singers arrive at distinction when they become mature. Hence the importance of giving the children and beginners the best possible instruction.

Children's classes will also be formed in vocal department which will be under the personal supervision of Mrs. Groff-Bryant, assisted by the instructor. All children's classes will coöperate in their work.

CHILDREN'S CLASSES

One private lesson per week, 30 minutes	$18.00
Two private lessons per week, 20 minutes	25.00
Four private lessons per week, 20 minutes	25.00
Five private lessons per week, 15 minutes	25.00

Class Lessons

Two in class, five times per week, 30 minutes	$25.00

KINDERGARTEN CLASS

Miss Winifred Tompkins

	SEMESTER
One private lesson, 30 minutes	$ 9.00
Two private lessons, 30 minutes	12.50

PRACTICAL COACHING

(Song Preparation)

PIANO RENTALS

Per Semester

One hour per day	$ 4.50
Two hours per day	7.50
Three hours per day	10.25
Four hours per day	12.50

Address

LOMBARD COLLEGE

Galesburg, Illinois

or

MRS. ANNA GROFF-BRYANT

Vocal Art Studio

1187 East Knox Street

Galesburg, Illinois

Vocal Art Studio

STUDENTS IN THE MUSICAL ARTS DEPARTMENT

VOCAL ART, PIANO AND VIOLIN

Anderson, Helen Marie	Kearney, Nebraska
Barrett, Alberta Lee	Edinburg
Barnes, Juanita	Galesburg
Bates, Charlotte Helen	Abingdon
Bogue, F. S.	Vermont
Brown, Rhoda Ann	Hutchinson, Kansas
Brown, Ruth Evelyn	Hutchinson, Kansas
Brown, Theron McCabe	Hutchinson, Kansas
Bunker, Isabel	Galesburg
Carr, Naoma Ann	Avon
Chabrisson, Alexandrienne	Sayner, Wisconsin
Clary, Carrie	Liberty
Cochrun, Florence	Galesburg
Draper, Anita	Creston, Iowa
Drake, Mrs. J. S.	Galesburg
Eldred, Frances Porter	Quincy
Fennessy, Lula Marie	Avon
Gillett, Betty	La Harpe
Graber, Viola Elma	Hutchinson, Kansas
Harben, Marian	Lewistown
Heath, Blanche Gregory	Galesburg
Heilman, Ruth Estelle	Evansville, Indiana
Hiles, Goldie	Burlington, Iowa
Hubbard, Inez	Princeton
Jackson, Olive Frances	Galesburg
Longbrake, Alice	Galesburg
Loomis, Mabel	Kendallville, Indiana
Lowe, H. J.	Galesburg
Lucas, Mrs. Maud Clary	Galesburg

McCarl, Margaret.....Quincy
Main, Gertrude E.....Oneida
Meihsner, Hazel.....Galesburg
Morrissey, Helen.....Galesburg
Mowry, Marian Elizabeth.....Galesburg
Mullins, Linnie Ruth.....Texarkana, Arkansas
Nance, Daisy.....Galesburg
Nelson, Hester.....Oneida
Nichols, Mary Elizabeth.....Guymore, Oklahoma
Notson, Bertha E.....Table Grove
Osborn, James William.....Galesburg
Jayne, Jewell.....Monmouth
Peterson, Judith Louise.....Princeton
Pingrey, Bertha Leila.....Coon Rapids, Iowa
Redpath, Ethel Isabel.....Los Angeles, California
Reynolds, Edith.....Chicago
Rose, Rutr Elizabeth.....Bushnell
Ross, Mae Anna.....Galesburg
Sailor, L. J.....Colfax
Sanders, Hugh.....Hutchinson, Kansas
Shugart, Mildred.....Galesburg
*Simmons, Irene.....Stockton
Spicer, Elton Rich.....Rochester, Minnesota
Stuck, Anna Gale.....Galesburg
Tompkins, Winnifred G.....Avon
Tuttle, Adelaide Gertrude.....Beloit, Wisconsin
Tyner, Mary.....Galesburg
Wachs, Arthur C.....Galesburg
Weakley, Bertha G.....Cameron
Weir, Mabel.....Merrill, Wisconsin
Weir, Mildred.....Galesburg
Wenzelman, Naomi.....Galesburg
Wetsel, Onita.....Table Grove
Willis, Ruth.....Table Grove
Woodley, Marion Ruth.....Hollywood, California
Zimmerman, Genevieve.....Waterloo, Iowa

JUNIOR PIANO DEPARTMENT

Coffey, Vera Mosher.....Galesburg
Conger, Barbara Lois.....Galesburg
Crissey, Anna Louise.....Galesburg
Fairbairn, Mildred Elizabeth.....Galesburg
Gates, Florence Irene.....Galesburg
Griffiths, John Bernard.....Galesburg
Johnson, Vinton Charles.....Galesburg
McGowan, Donald.....Galesburg
Meihsner, Edith Amanda.....Galesburg
Morrissey, Katherine.....Galesburg
Neil, Florence Martha.....Galesburg
Nielson, Leona Katrina.....Galesburg
Peterson, Alice Jeanette.....Galesburg
Poor, Eleanor Linfield.....Galesburg
Rundquist, Jeanette.....Galesburg
Simonds, Eleanor.....Galesburg
Thorelius, Svea.....Galesburg

*Deceased, Recember 26, 1915.

THE WORLD-FAMOUS ARTISTS' COURSE

The World-Famous Artists' Series is being established for people of refinement, discrimination and good taste among the music lovers of Galesburg and vicinity—to be of inestimable value not alone to the students of Vocal and Musical Arts of this community, but also of great educational value to the student body of liberal education, and above all to be of invaluable service to those who love the very best in musical art, but who are unable to take advantage of hearing such master minds and musical geniuses in the city of Chicago.

ARTISTS APPEARING IN 1915-1916

Thursday, October 28th, Freitz Kreisler, the King of Violinists. Wednesday, December 1st, Madame Nellie Melba, and Assisting Artists. Monday, January 17th, Joint Recital, Frances Ingram, Contralto, Chicago Grand Opera Co.; Carl Friedberg, German Pianist, the second De Pachman. Monday, February 21st, Joint Recital, Florence Macbeth, Coloratura Soprano, Chicago Grand Opera fame; Lambert Murphy, Irish Tenor, late of Metropolitan Grand Opera Co. Monday, March 15th, Madame Julia Claussen, the renowned Swedish singer, formerly of the Stockholm, Royal Opera Co., later of Convent Garden Royal Opera Co., and now the leading singer of the Chicago Grand Opera Co. Monday, April 24th, Herbert Witherspoon, Bass, of the Metropolitan Grand Opera Co.

ARTIST TO APPEAR IN 1916-1917

The Artists engaged for the season of 1916-17 are Mischa Elman, celebrated violinist, Oct. 30; Madam Johanna Gadski, leading Dramatic Soprano, of Metropolitan Grand Opera House, Dec. 4; Josef Hofmann, famous pianist, Feb. 12; Mme. Alma Gluck, renowned soprano, Mar. 19; George Hamlin, leading tenor, Chicago Grand Opera Co., April. Thus far we have had the highest form of musical art interpretated by the world's greatest violinists, pianists, and singers. This season we will have the added interest of having the origin of vocal art interpreted by the Fuller Sisters, the celebrated Folk-Song Singers, of London, on January 22.

ATTENTION!

ADVANTAGES TO SEASON TICKET PURCHASERS

You save from $4 to $6 or the price of a season ticket.

You have a *choice* of the bes seats.

You have the *same* seat for the entire series.

ADVANTAGES TO PLEDGE CARD SIGNERS

All pledge card signers will be given the opportunity to select and reserve their seats before the opening of the regular season ticket sale.

STUDENT ACTIVITIES

Students' recitals, musicals, matinees, operettas, acts and scenes from operas will be among the student activities planned for the coming year.

Girls' and boys' glee clubs, mixed choruses and quartettes will be arranged early in the season for active work.

THE THREE ART CLUB

I

LOMBARD VOCAL ART STUDIO

MRS. ANNA GROFF-BRYANT, *Director*

PRESENTS HER PUPIL

MISS VIOLA ELMA GRABER, *Dramatic Soprano*

ASSISTED BY

MR. EARL HODSON, *Baritone*
(Pupil of Mrs. Groff-Bryant)

MISS WINIFRED TOMPKINS AT PIANO

MONDAY EVENING, MAY THIRD, NINETEEN HUNDRED AND FIFTEEN
ALUMNI HALL, COLLEGE CAMPUS

PROGRAM

1

Hear Ye, Israel (Elijah).....*Mendelssohn*

2

a. Zueignung .....*Richard Strauss*
b. Traum Durch Die Rammerung.....*Richard Strauss*
(Dream in the Twilight)
3. Love and Music, These have I lived for (Tosca).....*Puccini*

3

a. Blow, Blow, Thou Winter Wind.....*I. Sargent*
b. Songs My Mother Taught Me.....*Antonin Dvorak*

MR. HODSON

4

a. Summer .....*Chaminade*
b. The Lark now Leaves his Watery Nest.....*Horatio Parker*
c. When Love is Kind.....*A. L.*
d. Cry of Rachel.....*Mary Turner Salter*

5

a. "Love is a Bubble".....*Allitson*
b. Drink to Me Only with Thine Eyes.....*Old English*
c. Trottin' to the Fair.....*C. V. Stanford*

MR. HODSON

6

a. A Spirit Flower.....*Campbell-Lipton*
b. The Cuckoo.....*Lehmann*
c. My Laddie.....*Thayer*
d. Supposin' .....*Joan Trevalsa*

II

MISS MAE ANNA ROSS, *Lyric Soprano*

ASSISTED BY

MISS ROSE PALMER, *Violinist*

(Pupil of Dr. Cooper)

MISS WINIFRED TOMPKINS AT PIANO

MONDAY EVENING, MAY TENTH, NINETEEN HUNDRED FIVE

ALUMNI HALL, COLLEGE CAMPUS

PROGRAM

1

Recitative and Aria (Farewell to the Forests.....*Tschaikowsky*
"Peanne d'Arc"

2

a. Staccato Polka.....*R. Mulder*
b. Sally in Our Alley.....
c. Mermaid's Song.....*Haydn*
d. When Myra Sings (words by Lord Lansdown).....*A. L.*

3

Andante, Finale from Concerto.....*Hollander*

MISS PALMER

4

Polonaise ("Mignon").....*Ambrose Thomas*

5

Hungarian Dance.....*Wm. R. Haesche*

MISS PALMER

6

a. Love, I have won You (words, Harold Simpson).....*London Ronald*
(Cycle of Life)
b. A Maid sings light and a Maid sings low.....*MacDowell*
c. The Chrysanthemum (words, A. B. Brown).....*Mary Turner Salter*
d. My Lover He Comes on the Skee (words, H. H. Boyeson)
H. Clough-Leighter
e. A Child's Prayer (words, Herbert Brandon).....*J. Harold*
f. Summer Time (words, William Allingham).....*Ward-Stephens*

III

MISSMARGARET McCARL, *Lyric Soprano*

ASSISTED BY

FRANCES ELDRED, *Pianist*

(Pupil of Miss Gates)

MISS WINIFRED TOMPKINS AT PIANO

MONDAY EVENING, MAY TWENTY-FOURTH

NINETEEN HUNDRED AND FIFTEEN

ALUMNI HALL, COLLEGE CAMPUS

PROGRAM

1

With Verdure Clad (Creation).....*Haydn*

2

a. Auf dem Wasser zu Singen.....*Schubert*
b. Der Nussbaum.....*Schumann*
c. Ungeduld .....*Schubert*

3

a. To a Wild Rose.....*McDowell*
b. To a Water-Lily.....*McDowell*

MISS ELDRED

4

a. Nymphs and Fauns (words, A. Ocampo).....*H. Bemberg*
b. My Mother Bids Me Bind Her Hair.....*Haydn*
c. The Lass with the Delicate Air.....*Dr. Thos. A. Arue*
d. I've Been Roaming.....*Charles E. Horn*

5

Wedding Day at Troldhangen.....*Grieg*

MISS ELDRED

6

a. Prelude—Cycle of Life (words, Harold Simpson).....*Landon Ronald*
b. A June Morning (words, Chas D. Roberts)..... *Willeby*
c. Shadow March (words, Robert Louis Stevenson).....*Del Riego*
d. Secrets (poem from "The Bohemian").....*Hianes-Kuester*
e. To a Messenger (poem from "Des Knaben Wunderhorn").....*Laforge*

ANNUAL CHICAGO CONCERT

Was given by the Advanced Vocal Students of Mrs. Groff-Bryant who recently appeared in the Spring Musical Series in Individual and Joint Recitals at the Alumni Hall, College Campus, Galesburg, Illinois.

For full particulars send for College Catalog.

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BULLETIN OF LOMBARD COLLEGE

PUBLISHED MONTHLY BY THE COLLEGE

SERIES XIV AUGUST, 1916 No. 2

[Entered as second-class matter, January 9, 1913, at the Post Office at Galesburg, Illinois, under the Act of August 24, 1912]